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December 13, 1979

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Senate passes Core

BY STEVEN SPECTOR
SCRIBE STAFF



University Senate (File Photo)

A modified version of the "core curriculum" was approved by a unanimous vote of the University Senate last Wednesday. The modified version, proposed by Edwin Eigel, Jr., vice president for Academic Affairs, requires a number of specific courses which all students are obligated to take. A specific date for the institution of the "core" has yet to be announced.

Courses required for the "core curriculum" are three hours each in English 101 and 102, three hours in Communication 101 or 110, or a

foreign language course at the 104 level, and one hour in library research skills (LD 105). Also required are three hours in either Mathematics 101, 105, 107, 110, 111, 200, 203, or Administrative Science 107 or 108. One hour in Physical Education 95 and an hour of a physical education elective is also required. Students will also have to take six hours each in the Social Sciences, the Natural Sciences and the Humanities outside the major, and in addition to the courses mentioned above.

There were several attempts to amend the "core curriculum"

prior to the Senate's final vote on the matter. Edward D'Angelo, professor of Philosophy attempted to amend a sentence in the "core" which read "Courses which satisfy the requirement (of six hours each of Social Sciences, Natural Sciences and Humanities) will be proposed by the appropriate department for approval by the Core Curriculum Commission and the Senate."

D'Angelo said that such a statement would put too much power in the hands of the Core Curriculum Commission and that the large amount of proposals asking courses to be

included in the "core" would come into the hands of the Senate and the Commission creating "excess bureaucracy." He then proposed an addition of two sentences to remedy the problem he described. His proposal was voted down by the Senate.

Stuart Mayper, professor of Chemistry recommended that Mathematics 100 be excluded as a "core" course option terming it "not a college level course." By a "voice vote", Mayper's proposal was accepted as an amendment.

Professor of Management-

Industrial Relations Clark Wilson proposed an amendment which would eliminate credit for the two physical education courses while at the same time still requiring them. His proposal was rejected by the Senate.

A final attempt to amend the "core curriculum" came from Charles Kishibay, professor of Engineering Education. Kishibay proposed the removal of the physical education courses, replacing them with a computer course. His proposal

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The Groundswell Literary Review



UB gets pub

BY CATHERINE HUGHES
SCRIBE STAFF

On November 27, the University was granted a liquor license by the state thereby giving the go-ahead for plans for the long-awaited University Pub.

Robert Kisiel, Programming Director, said the idea for a campus pub was proposed five or six years ago. He said the two factors which prevented the pub from coming into existence were the opposition by the Zoning Board and the Connecticut Liquor Control Commission.

Kisiel explained that the University is located within a residential area and, therefore, no business may operate within its boundaries. Before the University even applied for the liquor license, it had a petition for a waiver by the Zoning Board.

"We needed a waiver from the Zoning Board first to enable us to apply to the Liquor Control Commission for permission to get a "University Permit" said Kisiel.

The first time the University applied for a waiver it was denied. Kisiel said after the waiver was denied, an appeal may not be made for several months. The University did file an appeal and that too was denied. After a third time, the Zoning Board approved.

After the Zoning Board granted their approval, the University went

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License granted to pub . . .

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to the Liquor Control Commission to get a license.

In order for the license to be granted, Kisiel explained that there are many things which must be done.

"You just don't apply and you get it," stated the Programming Director. "Just physically you have to have apparatus such as a certain type of room, you have to be able to lock it up, you can only serve at certain times, and there are certain health codes which we must fit into. After those are fulfilled, photographs must be sent."

Referring to the board which had been posted outside the Student Center announcing a license had been granted, the Programming Director said it was part of the procedure.

"By law, you have to post a board for 21 days so if anyone driving by has any objection to a bar here they would know about it and have time to voice their objection," he explained.

Kisiel said that after all of the requirements were met, the license was granted, but "we still have some things to iron out."

According to Danny Pollock, president of Student Center Board of Directors, some of the problems which must be overcome include the hiring of a full-time manager for the pub, as well as the hiring of employees.

Pollock adds that the pub is not a BOD enterprise and that all student employees will be hired through the University.

Kisiel pointed out that while the University will be permitted to open, Connecticut law only permits universities to serve beer and hard cider.

Kisiel explained that the TGIF's which are held in the Student Center every Friday are permitted to serve hard liquor because they are granted a "temporary license" which is only good for one day, and for only one room.

"You are only allowed so many permits, because otherwise you could buy one for every day," stated the Programming Director. He said this is because the state only allows a certain number of permits per year per club that the mixers and events are sponsored by different committees. In this way, the events can be allowed to serve alcoholic beverages.

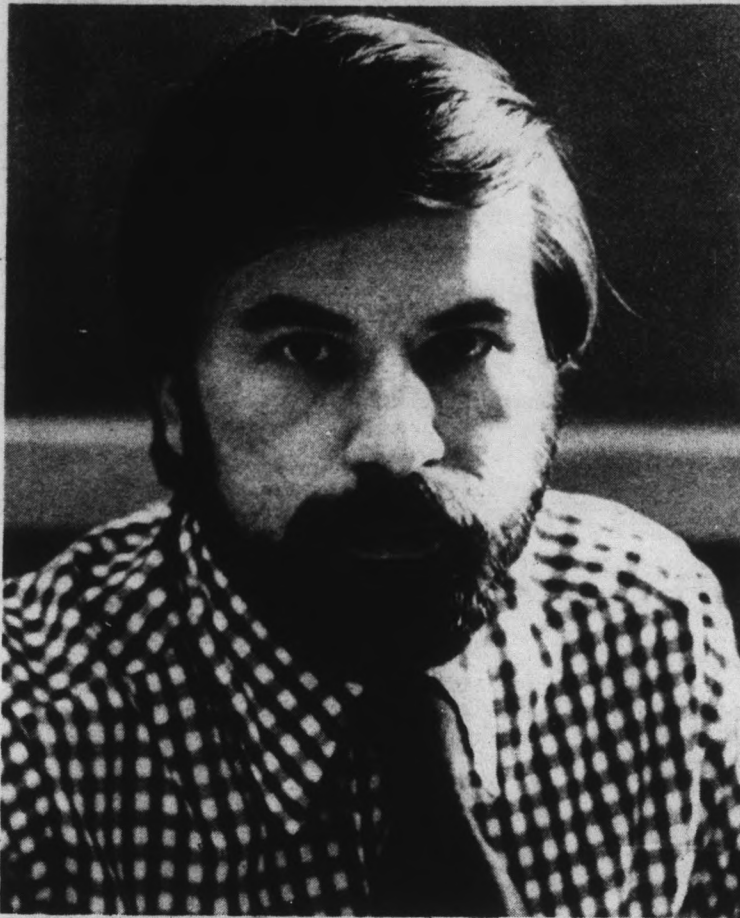
Because they will not be serving hard liquor, Pollock says that BOD will present more "special mixers" and not those which serve strictly beer.

The BOD president has been involved with the planning of the pub and says that "more student input is needed."

"I would like to see the pub have a pub atmosphere," says Pollock.

With the opening of a campus pub, owners of local establishments state they do not feel threatened, nor do they feel their business will decline.

"It might but we have no way to project," said Fred Samuels,



Bob Kiesel, programming director

Photo by Paul Arbor

owner of Barnaby's. "It would be pointless to worry."

University students are generally in favor of a campus pub.

"I think it's a good idea but I'm surprised they can't serve anything besides beer," said Becky Soukup. "We need some place besides the Kingsmen and Barnaby's."

"I like the idea," said Carol Weissburg, "I wish it would have happened sooner."

There are still many details which must be worked out before the pub opens. Kisiel said hiring a manager for the pub is now the top priority. After that, the equipment must be bought, security details outlined, and the hours decided.

Senate passes core . . .

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was also rejected.

Other highlights of the Senate meeting included a speech by James Tansley, assistant to the president for Public College Relations. Tansley, who substituted for President Leland Miles at the meeting, discussed the idea of creating a partnership between public and private sectors of higher education in Southwestern Connecticut. Although Tansley mentioned this university, the University of Connecticut, and Housatonic Community College by name, in speaking about the partnership, he stressed that participation in it would not be limited to these schools alone.

Tansley said that the idea of the partnership was warmly received by the state legislature. He also quoted from newspaper articles which gave positive reactions to the partnership concept. Tansley also said that meetings with individual legislators as well as conferences with state officials and with members of the Board of High Education are being planned to discuss the idea further.

Warren Cooper, vice president for Enrollment Planning discussed the increase in campus based loan program allotments at the University. He said that the increase was a direct result of improved application for federal funds.

Cooper also talked about an "overnight visitation program," which he said will hopefully increase enrollment. Cooper says that he hopes to run a series of chartered buses from cities like Boston and Hartford in hopes of attracting students from these areas to see the school. Student volunteers will greet the buses as they arrive on campus. A visitor's guide will be distributed to newcomers as well.

Dean of Student Personnel Constantine Chagares applauded the success of the Wheeler Recreation Center. Chagares said that the center has been instrumental in encouraging and organizing sports programs for both child and adult.

Chagares also reported that the continuing process of refurbishing the University's dormitories was going well. The addition of new carpets, furniture and drapes, as well as student sponsored paint projects have made the dorms look more attractive, Chagares said.

Chagares also announced that the campus pub had received its liquor license.

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Professor discusses issue

BY GEORGE DALEK
NEWS EDITOR

If Americans knew more about the history of foreign people, about their cultures, their social needs, and their religions, we would have been better prepared to avert the crisis in Iran according to Dr. Alfred Gerteiny, professor of Middle East and African studies in the University's history department.

"History is not only neglected on this campus but it is ignored both by students, faculty, and by administration," Gerteiny said. "Either because it is believed irrelevant or because there's a lack of understanding."

"I appeal to the University community to recognize the importance of history and to reestablish its predominance in our curriculum," said Gerteiny.

Back on the topic of Iran, Gerteiny said the situation is due primarily to a great amount of frustration on the part of the Iranian masses towards the United States. However, he noted that this should not justify any kind of infraction to international law such as the seizure of the U.S. Embassy.

"What is happening in Iran reflects the disappointment of the Iranian people in the United States," Gerteiny stated. "The United States has always preached democracy, but in some cases have supported dictators in Latin America and Iran."

Gerteiny said the Iranians expect more from the United States than what seems to happen. "They expected us to support the basic requirements for democracy that they yearned for, and instead we supported a corrupt and inhumane dictator and

this has unleashed the wrath of the people," he stated.

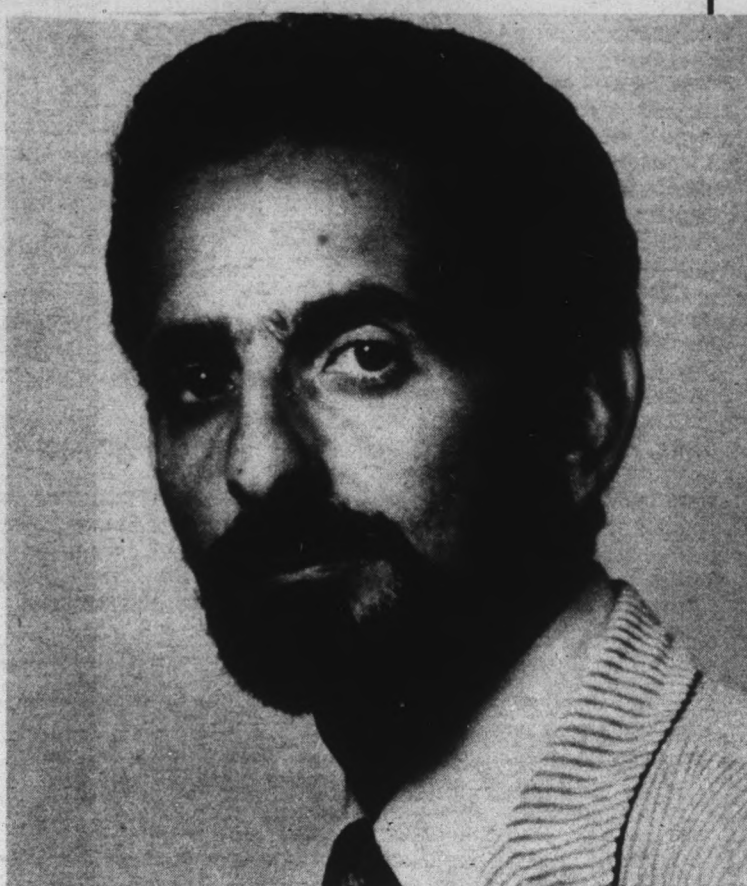
On the other side of the coin, Gerteiny believes that the position of the United States must be understood as well. "We stand for freedom and democracy but we are primarily concerned about Soviet expansionism and the spread of communism which puts us in the awkward position very often of supporting rulers not because they stand for democracy but because of their opposition to the Soviet Union."

In Gerteiny's opinion, President Carter has handled the issue of the embassy seizure in an admirable fashion. "He has shown that the most important virtue of power is the exercise of restraint," said Gerteiny, "nevertheless he has precipitated the crisis by admitting the Shah, the arch-villain of a whole nation, to the U.S. while realizing that a very negative reaction was to be expected."

About the situation on campus, Gerteiny said he has been somewhat disappointed by both the general apathy of the students concerning the crisis and by the unenlightened reaction of a smaller group of students toward the crisis and toward some Iranian students on campus. "These Iranian students deserve the same kind of respect that American students deserve if they were studying anywhere else in the world," he said. "Venting our frustrations on innocent people is futile. Respect of the innocent and minorities is what America is all about."

Will the crisis end soon?

Gerteiny believes the problem will eventually be resolved through reason, knowledge, patience, and perseverance.



Dr. Alfred Gerteiny

Public Relations Photo

Chagares speaks at Student Council

BY DIANE KOUKOL
SCRIBE STAFF

Allocations, Student Center Board of Directors (B.O.D.) Spring Weekend, a debate with the Scribe, and an address from Dean Chagares were the topics at last Wednesday night's student council meeting.

The Senior class was allocated \$80 to fund a class meeting on December 13. The object of the meeting is to discuss the

senior social on May 9, and the class gift to the university, according to Lenny Colon, Senior class president.

The student council was allocated \$12 per member for a Christmas dinner. The time and location of the dinner were not yet determined. However, according to Herman Lammerts, council president, any money that is not used towards the dinner will be returned to council.

The Black Student Alliance returned a total of \$1,044.50 to the council. The B.S.A. was allocated \$2,510 on October 10.

The B.O.D. is planning its annual Spring Weekend on April 20-27. According to Howard Wise, B.O.D. entertainment chairman, some of the events planned for next semester are movies, campus roller skating in the social room, a barbeque, all night TGIF, and a mixer in the

gym. B.O.D. is holding the mixer in the gym because it will be possible to accommodate 1100 students there compared to the 400 or 600 accommodated in the social room. B.O.D. is planning to submit an allocation request to the student council to help sponsor the event.

Dean Chagares, Dean of student personnel, addressed the council offering his help, but urging council to find "some

kind of communication network" between council and the student body. "It takes perseverance, it takes a lot of time and effort," said Chagares. "But you must think about how you can get reactions back to student council. This is an area you are weak in."

Student council has been allotted \$40,000 a year for the past 7 years. According to Chagares,

See pg. 4

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Council . . .

from page 3

if council feels there is a need for more money, they must research and present their reasons for the increase. "It takes someone to go out and do the homework," he said. "Don't sit here and tell me you don't have enough money, tell me why you need more money. You can't come here on Wednesdays and then the next Wednesday expect something to happen. There has to be something happening in between."

Chagares concluded the discussion by again encouraging council to search for more communication outlets with the students.

Cliff Coady, *Scribe* managing editor, and Tom Tulp, B.O.D. concert committee co-chairman, were invited to have a seat on council to discuss some previous articles printed in the *Scribe*.

"Constructive criticism can do nothing but enhance an activ-

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News briefs

Dinner Dance

Sleigh Ride II, the Faculty-Staff Holiday Dinner-Dance, is scheduled for December 15 in the Social Room of the Student Center. Tickets are \$5 per person and are available in various offices on campus as listed on a recent flyer that went out. Because of limited seating capacity, tickets are available to UB personnel and guests only — guests being spouse or date. The evening will include cocktails beginning at 7:30 p.m., a buffet dinner at 8:30 p.m. and dancing until 1 a.m.

Symposium

The Integrity Club will present a symposium entitled "The Art of Creative Living" on December 15, in the faculty dining room of the Student Center. Registration is at 12:30 p.m. and the program will begin at 1. The speaker will be Dr. William Bahan.

Senior Class meeting

The Senior class will hold a very important meeting this evening in the Student Center, rooms 207-209 from 7:30 to 9 p.m. The topics of discussion will be the Senior Class Gift, Senior Weekend, Senior Ball, and the future of Class of 1980. There will be wine and cheese served as refreshments and all seniors are urged to attend.

Residence Halls Closing

All residence Halls except Schine, Bodine and Rennell will be closed Saturday, December 22, at 7 p.m. and will reopen on Wednesday, January 16, 1980 at 2 p.m. Temporary Housing for women will be in Bodine and for men, it will be in Schine. Anyone remaining on campus during that time, whether they live in Bodine or Schine must contact Ann Rose, at ext. 4825, at the Office of Residence Halls in Seeley Hall before Wednesday, December 19. There will be a charge of \$8 a night. Residents living in Rennell Hall must also contact the office of Residence Halls.

All dormitory front door locks, including Schine and Bodine will be changed. Unless you register with the office of Residence Halls, you will not be able to obtain a front door key.

"Let's go a Caroling"

Working hard for your finals, and want to take a break from your books? On Saturday, December 15, we're all planning to go carolling around campus from 8 to 10 p.m. to spread some Christmas cheer. The carolers will also be collecting donations. The funds will go to the SCRIBE SANTA. Meet at 7:45 p.m. at Georgetown Hall in the first floor Lounge. Hot, cider and munchies will be provided.

Hours Extended

The Carlon Library will be extending its study hours starting on December 14 through the 21st. The library will be open 24 hours a day. Entrance to the library will be on Myrtle St., near the security office. Student Council was instrumental in obtaining these hours. Also the council will provide coffee and tea. Dictionaries will be available.

Walstrom Library hours

The Walstrom Library has extended its study hours until 1 a.m. for the 18th, 19th and 20th.

Photography and Drawing

The Black Student Alliance is sponsoring a contest for their Black Arts and Cultural Week festival. Any pictures or drawings dealing with Black Arts and Cultures will be accepted.

Four prizes will be awarded consisting of \$25 each. Also the works will be displayed in the Black Arts and Cultural Week program.

Participants were advised to turn in their photos and drawings to Tony Alves at Bodine room 426. The deadline is December 17, and no art will be accepted after this date. Entry is unrestricted and all participants will be welcome. For more information call x-2203.

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Law School plans expansion

At a dinner last week celebrating the University's School of Law's recent accreditation by the American Bar Association, University President Leland Miles announced a major plan for the expansion of the school's facilities and programs and called for a three-year campaign to raise \$2 million for the undertaking.

President Miles told a gathering of distinguished judges, lawyers and friends of the University that—\$1.5 million would be sought for a new wing for Bruel-Rennell Hall and \$500,000 for library acquisitions, scholarships and faculty. Bruel-Rennell Hall contains the Law School's residential quarters, classrooms and a law library with 90,000 volumes and facilities for 200 students, at University and Iranistan Avenues.

The proposed wing will double the library shelf-space and provide a centralized reference area with computer services, he said.

It will also contain classrooms with audio-visual equipment, three seminar rooms, and a model law office, to permit a steady expansion and improvement of the school's facilities

and programs to meet future needs.

The university's School of Law, established in the fall of 1977 with a faculty of eight and a 20,000 volume library, now has 21 faculty members and an enrollment of more than 400 full and part-time students, and is one of three nationally-accredited law schools in Connecticut. The others are at Yale University and the University of Connecticut.

"Now that we have earned accreditation by the American Bar Association by meeting their stringent standards, we are looking forward to further growth in the learning environment," Dr. Miles said.

"The Law School is an integral part of the university's primary mission of serving the higher education needs of the region, particularly as law studies relate to the needs of the many multi-national companies headquartered in Southwestern Connecticut," the president explained.

Dr. Anthony Santoro, dean of the school, pointed to the future development of interdisciplinary programs with UB's five inde-

pendent colleges, exposing law students to specialized knowledge and problems of the liberal arts, business administration and health sciences.

The \$500,000 sought by the three-year campaign will help bridge the gap between tuition income and the actual cost of a quality legal education, according to Judge Aram H. Tellalian Jr., Judge of Probate for the Trumbull, Connecticut, district from 1959 to 1978, and chairman of the Law School Fund Com-

mittee. Members of this committee represent the bench, bar and business.

"We consider both parts of the campaign crucial to our pursuit of excellence in legal education," Judge Tellalian said.

In announcing the drive, President Miles predicted that, "new facilities, an already distinguished faculty and a comprehensive library will help us create an innovative Law Center to serve student, community and corporate needs."

"Many men and women today are interested in acquiring a law degree, not necessarily to practice law, but to enrich their understanding of the aspects pertaining to their particular fields of endeavor. They are preparing for executive positions in industry, education, government or social work. In fact, many of our part-time students currently hold executive positions and undertake the study of law to enhance their careers," Dr. Miles noted.

Cambodians need help

Time is running out for donations to Scribe Santa. This year the money collected will go to help starving children in Cambodia.

A five dollar donation will buy a twenty-five pound bag of rice, enough to feed ten Cambodians for a week. Ten dollars will give an orphan a supplementary diet of rice, sugar, edible oil, and vitamins for one week. A twenty-five dollar donation will provide 40 pounds of soybean seed and four hoes to help plant for a spring harvest.

There is nothing more important you can do this holiday season than to share a bit of the wealth we Americans have been graced with compared to the rest of the world.

It is also embarrassing that only one of the University's many administrators could see fit to give this fund. They certainly can afford to donate some small amount of money to the fund. It's also a shame that none of our so-called student leaders could not set an example for students and donate money.

The fund this week has a total of \$113.00 in contributions. Contributors this week were: LOU GIDDING, STAFF; MARY DINEEN, STAFF; VIVIAN ACTION, STUDENT; ISABEL ETKIND, STUDENT; SUE ATKINSON, STAFF; ETHEL FONTANE, STAFF; JAMES AND JUANITA ROBINSON, FRIEND AND STAFF; AND CATHERINE HUGHES, SCRIBE STAFF.



Council . . . From pg. 4

ity," said Tulp. "This year I think we were put down very badly." Tulp felt that the *Scribe* was undermining B.O.D. in their recent articles dealing with the loss of money on concerts. "First of all, B.O.D. doesn't lose money," said Tulp. "They invest money in entertainment."

"That's a misunderstanding of a journalistic point of view," said Coady. "It wasn't an antagonistic point of view. There is no antagonism. We are not a vehicle for student council or B.O.D."

Student council also questioned the *Scribe* on the recent article, picture, and editorial pertaining to council's stand on the situation in Iran.

"I've never in any newspaper seen a question mark put over someone's head," said Kevin Reuther, junior class president referring to a picture of student council with a superimposed question mark over president Herman Lammerts' head symbolizing council's indecision towards the Iranian situation. "We're both student organizations. You could help a little by giving students a positive view."

"We're not against you," said Lennon Hite, *Scribe* edition editor. Hite explained to council that an editorial can contain the personal opinions of the writer,

and a rebuttal is accepted.

"I think Lennon has a point about the editorial section," said Lenny Colon, senior class president and past edition editor of the *Scribe*. "But I think it (the picture) was against the ethics of journalism."

The debate was terminated by T.J. King in the audience who chose to speak "as a neutral member." He felt that student council and the *Scribe* must both try to understand the position of the other organization. "You have to look at both sides," he said. "Just try to be fair."

Coady felt that the *Scribe* should not have been approached about the matter at the Student Council meeting. "Any other publication wouldn't embarrass itself by being here," he said.

According to Lammerts, "Everyone is more aware, now, of where they stand."

The last topic considered at the meeting was presented by Gary Fisher. According to Fisher, there may be a new men's varsity sport at the university. Fisher suggested distributing a questionnaire to the students to determine which sport would be most popular. The choices would be swimming, hockey, track and cross country, lacrosse, volleyball, and wrestling.

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BY Jostens

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3 - 6 PM (Schine Hall)

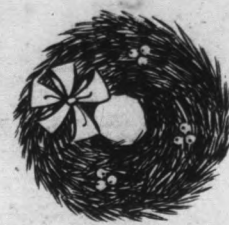
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The Scribe

Editorial Section



Editorials

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Amateur hour

You would think that persons involved in a student organization that bases itself on the Constitution and other governmental policies would appreciate and understand freedom of the press. But, as evidenced by last Wednesday's Student Council meeting, our student leaders apparently do not.

Student Council, student leaders representing various campus organizations, spent approximately two hours Wednesday night demanding that the **Scribe** defend its editorial intentions. Could you imagine the Washington Post being called in front of the House of Representatives and the Senate for the same reasons. There would be no Watergate.

The **Scribe** had no reason to be at the meeting. We were asked to attend but were not told why. When we took our seat in front

of the group, we were fired at with generally childish barbs and unresearched attacks. We were ambushed.

Is this any way for people who call themselves student leaders to act? We think not. Instead of spending two hours berating us for at least taking a stand in the Iranian situation and writing objective reports on SCBOD's financial woes, Student Council could have spent their time and your money trying to accomplish positive things. Spending a lot of time but accomplishing nothing has been the norm for Student Council this year. We haven't heard from our student leaders on the following issues; the core curriculum, the Housatonic/UConn partnership, affirmative action, energy saving proposals, faculty advising.....

Greed is no ordinary word

T'was the last paper before Christmas and all through the area, not a human was stirring, only **Scribe** editors
Their thoughts were blurred with that last keg of beer
as they thanked the good Lord that it was over for the year.

The 1970's are nearly over and we can't say we'll miss them. It was the "me" decade, a decade of obscene self indulgence where the saying "looking out for number one" became a way of life.

It becomes more evident at Christmas.

We're taught by advertisers on TV that if we don't buy our loved ones the most expensive, beautiful gift that we will surely end up in hell. The season of Christ is tinged with a greed of mass consumption.

The spirit of Christmas can be deflated by greed. The **Scribe's** "What's so funny about peace, love and understanding" award goes to our well-paid administration who could not find it in their hearts to donate more than five dollars to the **Scribe** Santa's fund for the starving Cambodians. The neediest suffer while the greediest thrive. The angels of charity do not hover over this campus. Have a plastic Christmas and a celluloid New year.

Letters...

Fashionable neutralism

To the Editor:

In response to Student Council's neutral stance on the Iran crisis, we the undersigned subscribe to such a belief and also announce our neutrality on the following issues which have since become history: the Viet Nam war, World Wars I and II, the antics of Idi Amin, Jim Jones' Guyana Massacre, the enslavement of the American Negro, the Holocaust, the dropping of the atomic bomb on Japan, the CIA's experiments upon unsuspecting armed forces personnel, the pollution of Niagara Falls' Love Canal, the unfortunate occurrences at Three Mile Island, the events at the Who concert in Cincinnati, the assassinations of President John Kennedy, Robert Kennedy, and Martin Luther King, Jr., the My Lai Massacre featuring Lt. William Calley, and finally the crucifixion of Jesus Christ.

Signed,

The League of Undignified Compromisers
(This letter was signed by 26 students)

Excuses, Excuses, Excuses . . .

To the Editor:

Everybody has an excuse. The student council won't do anything to protest the American situation in Iran because they want to maintain a "positive neutrality" on this campus, an RHA official would like to see something done, but refuses to do anything himself; a senator from the college of engineering feels an Iranian student here might get killed. It seems to be the general view that a peaceful protest would result in violence on this campus. The fact is no Iranian student has been killed or has even come close to being killed, there has been no group violence between Iranian and American students on this campus. Why? Because students are smart enough to realize that not all Iranians support Khomeini and his policies; all the Iranians I've talked to despise Khomeini and believe if his regime survives, will be worse than the Shah's.

The only reason why violence could break out between Iranians and Americans is if the Iranian students protested in favor of Khomeini; thus supporting the political extortion and unprecedented kidnapping of peaceful diplomats, American diplomats, now being held hostage in Teheran. If this happened Americans would have a right to be inflamed at those Iranian students, who are not citizens of this country, and are obviously in favor of the harming of our people and our country. These such students, not all Iranians, should be extradited from this school.

BUT WAIT! The Iranian students HAVE NOT protested in favor of Khomeini, on the contrary they've been quite friendly. American students would have no reason to randomly do harm to any Iranian students. All our angers are directed at Khomeini and the students holding our people hostage. A protest against Khomeini and his policies, not Iranian students here, would be beneficial. It would provide an emotional outlet of bottled in fury against the policies of the present government. A well organized, peaceful protest would be reported by the mass media and be broadcasted all over the country, demonstrating national unity and pride. Instead of keeping our unified views to ourselves, scattered amongst each other, we could bring our views together and say to the world, "We want our people home!" Let's stop making excuses and ACT.

Mark Maurer
116 Cooper Hall

Eat, drink and spend our money

To the Editor:

I would like to share a little incident which I witnessed this past Sunday. Our dedicated student council found it appropriate to allocate themselves sufficient funds to cover a Christmas dinner.

While my friends and I had saved all semester for our big dinner at Beefsteak Charlies, the thrill was cheapened by the knowledge my comrades were using my money for personal enjoyment at the table next to me.

I was under the impression that student council was a volunteer unpaid job. Those of you who were forced to receive indigestion at the expense of a Famous pizza, or a Pops grinder how do you feel about Herman and his bureaucracy eating shrimp, steak, and all the beer, wine, and sangria they could indulge in.

It pisses me off that an emergency allocation, could be so badly misused. Well it's no Watergate, but I guess politics is a little dirty on all levels.

Sincerely,
Peter J. Fischer
Bodine Hall
Box 226

The Scribe

"There are times when college administration as well as other factions peculiar to a university campus need some plain talking to, and upon such occasions an alert, fearless, and vigorous press is a godsend to the student body."

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The Groundswell Literary Review



“Let's do it”

BY JOSEPH MANDESE

The Executioner's Song
By Norman Mailer

The assumption had been ever since Gilmore's execution, that any novel written about him would be exploitative sensationalism. Then Norman Mailer wrote *The Executioner's Song*.

The assumption was natural, it fit the pattern of the way things happened around Gary Gilmore. So when a novel came out, by the famous author, we greeted it suspiciously. Until we read it.

Mailer doesn't give you a chance to think about the novel, you're too busy reading it. And if between pages, your thoughts should wander to the author, they are for his craft.

It would be impossible for Mailer to make Gilmore's story sensational. It was done a long time ago, when you and I let him into our homes, into that little box in our living rooms. Let him commit social suicide after his socio-pathic homicide, right in front of us. We made Gilmore sensational, and we loved it.

The American Dream: If you're going to be killed, why not make everyone die with you. At least that's the way the media fixed it.



If the story is sensational, it's because it was that way already. Mailer just shows us the way things were. The way Gilmore made them, and the way we reacted to them.

The Executioner's Song is a thorough and meticulously developed novel. It could be said to be the definitive novel of its kind. But of course the analogy arises to *In Cold Blood*. Both novels are complete in what they try to capture, and can't be compared in any proper way. If *The Executioner's Song* transcends the latter, it is not because of Truman Capote's writing, but his characters. They just don't hold up to Gilmore.

Mailer lets us know Gilmore from every possible perspective. He gets us into the minds and hearts of the people who knew him. And when finally, he sits strapped to a chair, moments before the bullets enter his heart, we feel we are a part of him.

It has been said, that writing a great novel isn't just what you put in, but what you leave out. Mailer doesn't leave much out, but the parts he does, are the things we put together about Gilmore in our minds.

In a story like this, it's hard to imagine the narrator remaining objective. It would be logical to think that Mailer would imply some kind of moral judgment on us, about Gilmore, about capital punishment. But he doesn't, he lets the action of the characters make the judgments for us. This is as close to the truth as you can come.

Mostly, aside from all the publicity and expectations, *The Executioner's Song* is just an extremely well crafted novel that lets us see the deeper side of a man who became a national execution.

There are a great many ironies that surrounded Gary Gilmore. His intelligence, intuitiveness and artistic sensitivity. That's what made the horror more real. If he was only a low-life, we wouldn't care. But there was something about Gilmore that worked its way into you.

I thought that reading *The Executioner's Song* would exorcise the spirit of Gary Gilmore from me. But *The Executioner's Song* is Gilmore. It's his ghost.

see supplement pg. 3

Obsessions

BY PAT HENNESSEY

Jailbird
By Kurt Vonnegut

In the search for things to reflect my life against, I deal with two American obsessions — pop music and short fiction. I don't read novels or listen to jazz anymore. They both run too long. I like the small doses of stylish paranoia on WPIX-FM, and the understated creative banality of short stories recently published here in the states.

In between the time I spend in a futile race to finish incompletes from last semester, I did manage to read Kurt Vonnegut's latest novel, *Jailbird*. I picked up on his previous book, *Slapstick*, a year or so ago, and was not too impressed. *Jailbird* is a much stronger effort, one of the best things he has ever done.

It's about post-Watergate America, the struggle of Marxism, corporation corruption, a shopping bag woman worth billions, Sacco and Vanzetti, and Nixon (some people never forget their enemies, thank God). The book is comprised of the not so everyday life led by a government official who once did time for his minor role in Watergate.

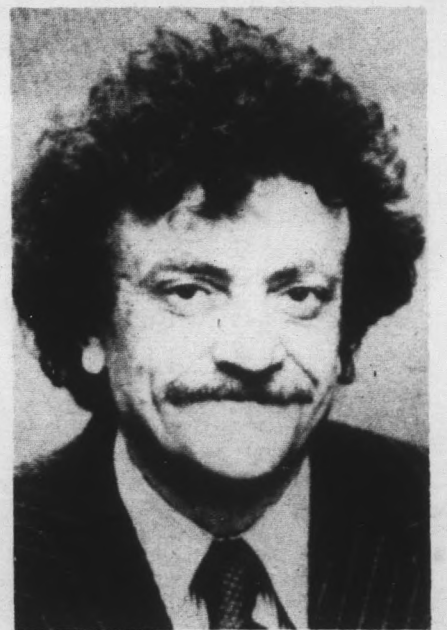
Throughout this work, Vonnegut tells us of the problems that occur within the limited confines of the American dream, frustration inherited by those who grow up with, as Vonnegut says, "a set of ethics based on cowboy movies." The book is an attack on the capitalist system, a case for socialism. This kind of thing has been too often preached, too little taught. Vonnegut points out (instead of lectures on) those inequities in our system that allow for victims selected from the bottom of the heap as those on top go unpunished.

The novel mixes fact and fiction which combine to form an entertaining and poignant assessment of the 70's. Being culturally aware has gone from being in vogue in the 60's, to being a chore this decade. If the Ayatollah's reign has done one good thing, it has taken political arguments off the editorial pages and brought them back to neighborhood bars. At least it makes for more excitement. I even got a chance to listen to a

tepid clash between an over-anxious hippie and a pseudo punk over military action in Iran last week. The fact that I opted for a cold Miller in another room meant only that I didn't want to get too much of a good thing.

The point is (remember the point?) that political commentary can be enjoyable (reggae and Doonesbury are cases in point) and Vonnegut's book is perfect for the times. For those of you who are as anxious as I am to link on to a relatively hip dogma, take note that this novel is the perfect companion to *Marx for Beginners*, a clever paperback that uses cartoons to detail the inevitable fall of capitalism as presented by the guy with the beard.

After all, even if Marx was wrong, and the means of production never end up in the hands of the workers, we can thank people like Vonnegut for giving the bastards in power hell as they make their usual mistakes. After reading this acceptably subversive material, some of you may find yourself actually reading an article in the Advocate instead of checking the ads to find out which tepid rock band to see over the weekend. After that, who knows? Al Capp is dead. Anarchy in the U.S.?



OP-ED

In a low budget land

TO THE EDITOR

In recent weeks, the discussion over the Student Council funds has intensified, and not without reason. The fact remains, that for the past seven years, the amount of money the Council has been allocated has not increased by one red cent. Seven years ago, when our allocation was increased to its present level, surely, it was the minimum possible then. That is, of course, if the Administration's policies were then as they are now. So, for nearly a decade now, Council has had the increasingly heavy burden of making allocations from this fund to the many existing organizations; not to mention the new clubs and so on that are born every year. Student Council is finding it harder and harder to allow the clubs on campus enough funds for them to enjoy a fruitful year. Many clubs have had to cut out certain functions which would have otherwise been valuable learning experiences for their members. This is due only to the austerity budget situation Council is forced to wrestle with.

Furthermore, Council members have to hear the many complaints over which we have no control. Members of Student Council are beginning to feel like "scapegoats" for the Administration. The Administration would surely not enjoy hearing the complaints of financial woes of the students as we do.

Student Council realizes, however, the multitude of problems faced by the Administration in their daily operations, and frankly, we really wouldn't like to have to deal with them ourselves. However, Administration has not displayed to Student Council the support necessary for us to function properly.

At present, the remaining balance is around \$12,000.00 and we face yet many more allocation requests this academic year. In essence, we really don't think it will be possible to stretch this sum that far and we're facing rapid depletion at the hands of mammoth requests for Spring week.

The Student Council Financial committee has had a tougher job this year, considering our present inflation rate, than any of their predecessors. They're predicting a substantial deficit by mid-term next semester.

Once again, we're appealing to the Administration for support in this matter of great concern to all of us. Though we've many means to gain this support before and with little success, our attitudes are still optimistic.

Similarly, we're appealing to the students for help in any way possible to solve this problem we all share together. Student Council feels quite strongly that you're entitled to a little more in the way of activities considering the relative cost of attending the University of Bridgeport.

... a deeply concerned Council member

Blackout

To the Editor:

University of Bridgeport students are living in a false sense of security. I hope you will help foster an end to the news blackout regarding crimes occurring on campus. There has not been one article informing students of the violent crimes that happened to many U.B. females as well as males. I urge you to investigate this matter deeply. Knowledge of U.B.'s security problem part of the students will be the best measure that could be taken at this time. If students were aware of the intensity of the problem they would see the need to take more precautions to protect themselves.

I'd like to urge any student that has a problem with security to make the administration aware of these problems. The administration must be informed if you want any actions taken regarding the situation.

Sincerely,
Beverly Salzman
Schine 619

Everyday people

To the Editor:

Recently the Warner Sisters, a predominantly black female organization operating out of Warner Hall, sponsored a Homecoming King and Queen Contest. The contest was open to any university student who fulfilled some specific requirements, which included a written essay, a profile, and an interview.

A White female student entered this year's competition, which was the first time that any White student had entered. However, due to some extreme pressure from her peers, she withdrew just before the interview. There were many vicious and untrue statements made about the Warner Sisters and the homecoming events. Much credit should be given this student who had the courage to at least enter the competition despite all the ugly rumors.

Members of both the Warner Sisters and the Black Student Alliance believe this to be a total disgrace to the efforts of trying to better the interaction between all students on campus. An injustice was done to this particular student; however, feeble minds are not going to cripple this endeavor. Both the organizations will continue to try and bring unity among all races of students on campus. but the task requires a commitment from all students.

Rochelle Dais
Warner Sisters
Black Student Alliance



Dealing with dementia

No thanks for the memories

BY PAM JARDINE

The final days are here. I'm dealing my last bit of dementia. I'm going to graduate and leave the hallowed (if not ivied) halls of UB. I'm becoming nostalgic in advance about this big transition and spend my time alternating between emotional states. At any given hour I will be experiencing anything between absolute ecstasy over never having to share a bathroom with 25 people on a day-to-day basis again, to utmost despair over the realization that I will have to get up earlier than 11 a.m. Monday-Friday for the rest of my life.

As I walk down University Avenue, on my way to yet another profoundly interesting and meaningful lecture class, I look at the beloved buildings (I still have yet to see the ghost of Cortright Hall) and into the ever-suffering faces of my fellow students, trying to accept the fact that my days on campus are numbered.

The last time visits to places I will never frequent again are particularly sad. Nevermore to haggle with the ladies behind the glass at the Bursar's (eternal question — who has a last name that begins Rj... anyway?). No more explaining to them that I can't possibly owe in excess of \$8,079 — I haven't earned that much yet. Or pointing out the discovery that the foreign student whose name I can't pronounce has been given my student number and is charging the most expensive textbooks at the bookstore.

This year was no different from past years. With their faultless timing they sent out the bill for Spring semester over Thanksgiving. Usually I am subjected to a few days of my parents bitching that they don't think it's worth it since I still don't know the names of all the kings of England or how to change a fuse. This time I threw it away before they even saw it.

I will no longer suffer the registration blues. No more game playing — trying to arrange the

perfect schedule (1 class per day — late in the afternoon), perfectly forging my advisor's signature and waiting in line to be the first to register with the A-M's — and still being closed out of the courses I really needed to graduate. Of course admittance to a class can be granted after playing a professor with drinks at TGIF. But that gets expensive.

I'm going to miss visiting Wahlstrom Library with the soft chairs facing the sun on the sixth floor. This is the best place I've found to go for the cure to insomnia.

I'll never again wait two weeks for the shuttle — wondering all the while whether to risk rape and run or pneumonia and remain waiting.

No more mixers where the people who seem fairly intelligent in class show they are sorely lacking in basic interpersonal communication skills — even if they do have designer jeans on. And there is never enough toilet paper.

I will truly miss the Rec Center (Thank you Mrs. Wheeler wherever you are), Barnaby's, Friday night BOD movies, TGIF, and the view from the Tower Room (but why does it have white wall-to-wall carpeting?).

This is it. My chance to say goodbye to UB with special thanks to all the professors that taught me things I already knew, things I thought I didn't want to ever know and more importantly, the things I need to know to survive the cruel world beyond the eternal striped phallic symbol of UB.

In retrospect, I gave a lot of time and money to this place, but I can't say it wasn't worth it. Where else could I meet so many people from New Jersey or Long Island without leaving Connecticut? It's been fun — I don't regret a minute (well, maybe a few classes could have been missed without sadness). I think I'll come back in May for the graduation ceremony and see if the rest of my class makes it through the spring. It's going to be strange to be an "ex-co-ed."

Op-ed

Remembering Christ

Almost two thousand years ago, a man appeared. Most of his life we know little about. He probably worked as a carpenter in a nondescript town in a remote province of the Roman Empire. When he was about thirty years old, he became an itinerant preacher. Crowds came to hear his provocative stories. He spoke from the roots of his Jewish heritage, and invited people into a new relationship with God and with each other. He spoke with astonishing confidence and authority of God's love and what it requires, and there was healing in his hands. But the religious establishment found him dangerous. They plotted his death, and turned him over for execution. He died in agony on a cross. But his followers believed that God raised him from death to life, and they called him God's Son. In his name they found power, purpose, and passion for their lives. Over the centuries their efforts to follow his teachings have shaped and reshaped our world and society as we know it.

In this Christmas season, let us rejoice in the love of our families, the joys of giving, the lights in the darkness, the joyful music. But let us not be blinded by the sweet sentimentality of the baby in the manger, the shepherds and the star. For this Baby Jesus grew up, and his voice still speaks to us across the centuries. It prods each of us with the question: "Who do you say I am?" It challenges each of us to shape our lives in the light of God's love. It calls each of us to follow him, even to the cross. It offers each of us a special quality of life, abundant and eternal. The baby in the manger summons us to respond.

Think about it.

Merry Christmas.

Rev. Carol P. Decker, Protestant Chaplain



ARTS

martin
sherman's

BENT

BY BERT BERNARDI
ARTS EDITOR

"Bent," a new drama by Martin Sherman, is perhaps the most important play of the Broadway season. Sherman presents much more than a portrait of homosexuals in Nazi Germany. With "Bent," he feverishly confronts the audience with the pains placed on gays in a heterosexual society and explores the struggle and need for love in a restrained environment.

The young playwright constantly questions the unjust treatment of the homosexual. Moreover, he shows the effects of this unfair treatment through a pair of lovers, Max and Rudy. The play opens in 1934 Berlin. Max (Richard Gere) awakens hung over from the night before. His lover Rudy (David Marshall Grant) normally carries out his morning chores as Max groans in pain. A third man, Wolf (James Remor), appears. "Who is he?" questions Max. "Oh, you picked him up last night," replies Rudy. Rudy is obviously displeased with his lover's action, but accepts it as a way Max shows his appreciation of Rudy. Thus begins a warped, unbalanced relationship. Max's

attempt to show his love for Rudy becomes an overstatement (and overcompensation) of the feelings he must hide each day.

Soon Stormtroopers seize the small apartment. They capture and kill the wanted Wolf as the two lovers flee. As they seek refuge at Rudy's place of employment, a gay nightclub, we learn of another injustice. The transvestite owner, Greta (Michael Gross), had informed the officers as to the whereabouts of Wolf. The embittered boss will do anything for money and informs the two to leave quickly. The lovers separate in hopes of finding a way out of the country. Though both find individual means of escape, their love keeps them in Germany to be together. They are seen hiding in a forest and sent to Dachau, one of the most notorious concentration camps of the young Nazi regime. Here Rudy is brutally tortured. The officers insist that Max, who denies friendship, beat Rudy... to the death. These events capsule act one. The injustice, the forced behavior and the never-ending question 'why,' all begin to formulate.

Sherman addresses the

events with a cool head and a thoughtful pace. Many comedic moments blend with the tragic to add to the human drama. He is careful to avoid the stereotyped characters and instead finds humanity or inhumanity in all.

In act two, we meet Horst (David Dukes), who is a co-worker of Max in the menotaneous rock piles. Our pro-



tagonist, through a bribe, wears a yellow star signifying Jews, instead of the pink triangle, like

Horst, meaning "bent." Horst is aware of Max's homosexuality and the two unwantingly fall in love, thus leading to the awesome finale.

Director Robert Allan Ackerman expertly uses the elements of suspense in building the play's momentum. But he never allows the show's action to overpower the character study. Ackerman proves himself a master with his effective stage movements that create haunting tableaux. In the rock pile sequence, Ackerman displays his talents of direction as the two men verbally make love to the point of orgasm. The men stand at attention merely suggesting sex acts. This comments on society's disapproval of homosexual love.

The cast of "Bent" is a culmination of some of the best young talent today seasoned with excellent performances by veteran Broadway actors. As Max, Richard Gere delivers an astounding performance, capturing the heart of his character. He allows the audience to experience the anger, desperation and need for acceptance built up deep inside of him. Gere also allows for a gentle, sympathetic facet of his

character to come through, something that is special to see on Gere's rugged facade. David Dukes gives an equally powerful portrayal as Horst. His subtle development of the character wins the hearts of the audience. In the role of Rudy, David Marshall Grant makes a brilliant debut to Broadway. He plays the effete character with great intensity and sensitivity. Actors George Hall, Bryan E. Clark and Ron Randell all deserve mention for their respective roles.

The expressionistic set design by Santo Loquato adds not only to the sense of location, but also helps present a distortion, so typical of this play. Arden Fingerhut's stark lighting design works with Loquato's set for dynamic effect. Again, the expressionists' influence surfaces through use of bold shadows and frigid spotlighting.

"Bent" leaves its audience with a lot to think about. Its powerful aura will remain forever in the minds of all who see it. The drama continues at the New Apollo Theatre, 234 West 43rd Street in New York City. Reservations and ticket information may be obtained by calling (212) 921-8558.

Double
NegativeBY BERT BERNARDI
ARTS EDITOR

Lurking in the shadows of every movie theatre all around the country are a breed of movie goers who frequent the cinemas not so much to watch a film, but to escape from their problems. They come in different shapes and sizes: perhaps an old man who constantly changes his seat. In Mike Nichols' new musical, "Double Feature," we begin to explore the lives of four of these people, but find very little in the darkness of the theatre.

The action of the show, written by Jeffrey Moss, takes place in the setting of a theatre. Suggestions of other locales are accomplished through special stage tricks and lighting. The four characters interact with each other and also open their innermost thoughts to the audience in a fashion similar to the monologues of "A Chorus Line." But where the personal problems of the "Chorus Line" characters range from timidity to homosexuality, the "Double Feature" cast are hung up on shaky love relationships and eventually, divorce.

The four characters of the play form two couples. Margaret and Alan (Leland Palmer and Charles Kimbrough) are a married couple with two children. But the romance is fading and the pitfalls of a housewife/working man relationship begin to get in the way. Then there are Christine and John (Pamela Blair and John Doolittle) who meet at the play's outset. Christine is a flighty girl who, at first, is not too keen on having a serious

lover. John, trying to cope with his recent divorce, begins a romance with Christine to take the place of his ex-wife.

The problem with the play, and also with the performances is the lack of sincerity to the situation. The characters love to pour out their feelings to us with fluffy philosophy. Most of the lines, in these supposedly "deep" monologues, are sappy and contrived. And the actors seem even more ridiculous as they so eagerly present the audience with their plight. With all this, the theme of the play becomes deluded by the slick, glossy production.

The only worthwhile performance in "Double Feature" is given by Leland Palmer. Aside from the fact that her part is better written, Palmer brings out the brash, helpless feelings of a stifled housewife.

Noted director Mike Nichols has taken the weak book by Moss and adds lots of "Hollywood Show Biz" for visual effect. Strobe lights, straw hats, canes, taps and a lighted staircase bring flash to a show in need of some boosting element. A pair of disembodied feet which mimic and comment on the action also helps to sugar coat this sourball. But this razzle-dazzle solution doesn't work. Granted, Nichols is trying to emphasize the influence of old movies on these four souls, but perhaps a greater concentration of the internal influences is needed to proportionately reflect on the exterior.

The most important element to a successful musical lies in the music itself. Unfortunately,



Moss's score is much too sweet and easy to become the least bit memorable. Moss's work on television's "Sesame Street" is evident in the over-simplified rhymes of the lyrics. The opening song, "Old Movies," contains this:

*"Their hair's always perfect,
their clothes always new,
They dance until dawn and
look fresh as the dew,
They don't quite remind me of
me or of you,
In those old movies."*

... The theme of the play becomes deluded by the slick glossy production.

All of the songs contain these saccharine rhymes which are passable in act one, but repititious in the second act.

The musical numbers have been staged by Tommy Tune ("Best Little Whorehouse..."). The previously mentioned gimmick of the detached legs in the background may appear clever at first but is used too often (every number!) and loses its effect. Tune's choreography is good considering his limitations of the set. In one number, "Just One Step at a Time," Tune has his dancers tapping upon step-like luggage; there are lots of risky jumps and turns. Eventually, the audience is worried about the dancers falling instead of admiring the dance. Perhaps, too, more agile dancers could perform this with grace. Blair and Doolittle never take their eyes off their feet!

All of the show's technical elements contain those added extras so typical of this production. Tony Walton's recreation of a theatre is handsome, but the collapsible tables, trap doors and such cheapen

the design. The earth tones of Dona Granta's and Michel Stuart's costumes are depreciated by the screaming yellows and reds of gag outfits. Jennifer Lipton's lighting is used to change locations of the scenes, but strobe effects and other "specials" are used too often.

At the end of "Double Feature," Nichols and Moss haven't even given the audience a solution or at least some kind of pointed monologue. Its ending falls into the mold of the old movie finales. "It's like 11:59 p.m. on New Year's Eve. Only a minute passes and nothing really changes, but it's still a whole new year," states one of the characters. True, nothing really has changed from the play's beginning. If this is the author's reason and theme behind the production, then there is a wasted hour and a half somewhere at the Long Wharf Theatre.

Christmas movies are . . .



Santas Special Selections

One for the money



BY BERT BERNARDI
ARTS EDITOR

The awaited screen version of the cult television show, "Star Trek," has finally arrived. But this record \$42 million epic is a disappointment in its regurgitation of old material without breaking any new ground.

The grandiose four-color ads which ran in almost every magazine last week, bill the film as a "human adventure." It is here that the problem lies. One can understand the limited acting talents and character development on a one-hour television show, but the two-hour film should stress these points instead of passing them by in favor of magnificent special effects. In fact, it seems that the characters are here only as a means to take the audience from one special effect to the other!

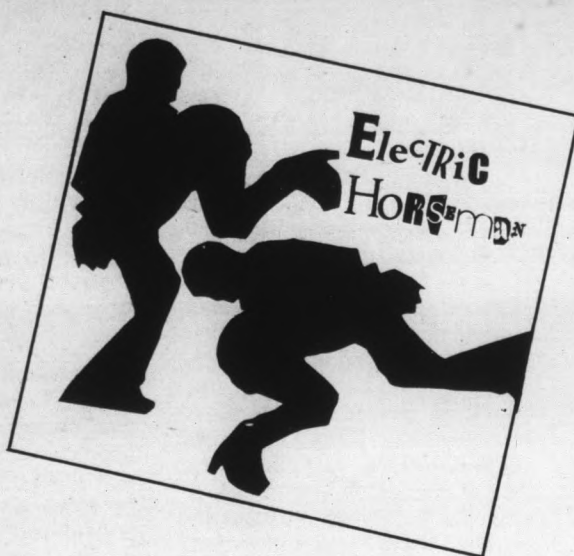
Let there be no mistake that the special effects are a tremendous achievement. Over two hundred technicians, headed by Douglas Trumbull, worked to create the many miniatures, mattes and other visual spectacles of the film. But at times (in fact most times) director Robert Wise is so pleased with these elements, he forgets he has actors to work with. One sequence shows Capt. Kirk (William Shatner) taking a "tour" of the outer, newly-modeled Enterprise. It is a lengthy, anti-climactic sequence used to establish the setting, but more so, to show off

its complexities in design.

Many people will praise this film on the basis of entertainment value alone. But I do not feel the "not-every-film-has-to-say-something" idea will work here. Screenwriter Harold Livingston desperately tries to add lots of tension and conflicts which come off with little believability. The dramatic moments build with a television-like timing that seems misplaced in the cinema.

The storyline begins as Kirk assumes Captain duties over the Enterprise's new Captain Decker (Stephen Collins). "Something out there" is headed for Earth and the Enterprise, being the nearest ship, must battle the as yet unknown force. Leonard Nimoy, DeForest Kelley and James Doohan all show up to assist Kirk in his mission. A new character, Ilia, played by Persis Khambatta, is also on board (she's the bald one). There's a lot of excitement, color and sparkle to keep the audience involved, but it leads to an ending so pretentious, so contrived, that even the most devoted "trekkie" should cringe. But the audience isn't supposed to be thinking here, as more incredible special effects whisk them away to the end.

People will clap and cheer this film. But "Star Trek" remains sheer perfection for the vulgarians, anathema for the "trekkie," and a mixed bag for the overwhelming rest of us.



Two for the show

BY DOUGLAS E. MOSER
ARTS STAFF

What happens to a movie when its two stars try to combine their political ideas with their art? In the case of "The Electric Horseman," the answer is, "not much." The film, directed by Sidney Pollack, stars Robert Redford and Jane Fonda. Redford is active in the ecology movement while Fonda is busy campaigning for ecology, women's and workers' rights; both stars try to get their advertisements into this movie. The result is a film full of good intentions, but lacking in dramatic force.

Robert Redford plays a rodeo star who is "reduced" to publicizing a breakfast cereal, which is owned by a corrupt corporation (naturally). At a Las Vegas convention for the corporation, Redford must ride a race horse that has become a trademark for the company. Redford discovers the horse has been drugged, and decides to kidnap it. Enter Hally Martin (Jane Fonda), a newscaster who's out for a good scoop. Martin meets the horseman for a clandestine interview, decides he is right, and flees with him. The two escape to the mountains of Utah, falling in love along the way.

Pollack's directing is unusually stilted in this film. The

pacing is so slow that many of the comic scenes lose their effect. A mandatory chase scene between the cops and the horseman is simply misplaced. The leisurely approach oversentimentalizes the subject matter. Redford is meant to be the "last of the cowboys" or heroes; Fonda becomes his fey sidekick. The intermingling of the various genres (adventure, melodrama, romantic comedy) is only confused by the slow pacing. At first it seems as if Pollack was intending to do something with this technique, but he never does. With the availability of some of America's most beautiful scenery (the Rocky Mountains, Jane Fonda and Robert Redford), perhaps Pollack just wanted to show it off. It's true, the panoramic wonders of Utah deserve the full attention afforded by the wide screen. But Pollack resorts to traditional reverse angle and over-the-shoulders cross-cutting instead of using the wide screen format to its best advantages. There's no sense of freedom in this film; the considerably tight framing and editing prevent the characters, and theme from letting go. Even the wide-open spaces are confining.

The guiding forces behind this film seem to be Fonda and Redford instead of Pollack and screenwriters Robert Garland

and Paul Gaer. The frequent cracks at big business are obviously the work of the "liberal Fonda." Her character is not as much guided by her cause, as by her womanhood. And Redford's yearning for the simple life is evident in the good-hearted horseman's need for freedom.

I hope "The Electric Horseman" is no indication of what is happening to America's biggest and most talented stars (though "The China Syndrome" and "Coming Home" are also clear indications). Both Fonda and Redford seem to be subverting their art for their various causes. Jane Fonda is an excellent actress, and all her talents are evident in this film. Both she and he can deliver lines with a comic timing that still preserves the emotional dimension of the characters. The problem is that everything is said during the first half of this movie; the rest is just filler.

There is a place for movies about latter-day heroes, but to overload the theme with other, cheesier objectives only cheapens the sense of heroism. "The Electric Horseman" is a rather humble, boring look at our society. With Redford and Fonda as its stars, it is less a movie than a vehicle for their political views.

HERE!

BY LAURIE HOFFMA
SCRIBE STAFF

The first production of the Southern Connecticut Repertory Theatre Company is the musical revue "Starting Here, Starting Now" by Richard Maltby and David Shire. The revue presents the audience with fine music and delightful singers, but portions of the show are confusing and sloppy.

The show was first performed in New York City in 1977, directed by Maltby, and it includes a collection of songs by Maltby and Shire from earlier musicals. The revue blends bright, comical sketches with tender love songs. A general theme deals with a re-evaluation of personalities and hopeful outlook for happy days ahead. Many of the lyrics focus on the strength of the character and on ambitious future plans.

The show stars Daniel Charnas, Natalie Dame and Sabrina Perrini. The singing

ability of these three keep the show moving. Director Joel Leneker loses the audience in the beginning of the show by changing the characters of the singers too often, too quickly and too subtly. The lyrics and singing are lost in the audience's confusion. The fog clears only when characterization became confined to particular numbers rather than overlapping between songs.

The show picks up when Sabrina Perrini shows us her vocal abilities in the lively and comical song "Crossword Puzzles." The lyrics as well as the stage presence and accomplished voice of Sabrina herself captivate the audience.

The song titled "Beautiful" is dramatized by Natalie Dame posing as a cosmetic salesgirl in Bloomingdale's. Her singing routine was followed by a lively group performance of "Pleased With Myself."

In the second act, dashing

black vested outfits adorned with red carnations and brim hats replace the earlier casual costumes. When top hats and canes are added for "Just One Step" the choreography, music and lyrics fall together like magic. The remainder of the show flows smoothly for the most part, and Daniel Charnas finds his place in the sentimental sweetness of "Barbara."

The variety of musical styles is captured by musical director Erick Tusch on bass, Steve Silverstein on piano and George Bernardo on the drums. Sabrina Perrini provides the choreography which fits well with the songs and the performers.

Although the form of the revue is sometimes frustrating, the songs and the singers provide entertainment for the evening. The show will continue tonight, tomorrow and Saturday at 8:15 at Central High School in Bridgeport.

Plays

Next week, Gloria Thayer's Directing Class will present workshop productions of one-act plays. The following is a list of plays scheduled to run:

Tuesday, Dec. 18, 7:30 p.m.

Edward Albee's *Counting the Ways*, directed by Julie Fowler

Gurney's *The Golden Fleece*, directed by "Do" Roberts

Edward Albee's *Zoo Story*, directed by Derek Borg

Wednesday, Dec. 19, 7:30 p.m.

Robert Houston's *Death of a Doll*, directed by Doug Moser

Kaufman & McGath's *Amicable Party*, directed by Danny Coss

Israel Horowitz's *Rats*, directed by Miles Wallace

Thursday, Dec. 20, time at press time unannounced.

Frank Marcus' *The Blind Date*, directed by Jodi Haffner

Terence McNally's *Next*, directed by Tim Alessie

Bedtime Story, directed by Illya Melgarejo

Admission for all shows is free. The location will be the Bubble Theatre of the Bernhard Arts and Humanities Center.

ARTS

Steve Martin is

The Jerk

BY THERESA SHUTTS

Carl Reiner's "The Jerk," coming soon to Showcase Cinemas in Orange, is a screwy comedy that's really not very funny. The film, a perverse variation on the American Dream, features 'wild and crazy guy' Steve Martin in his first starring role. Despite the comic ability of Martin and director Carl Reiner, the film leaves much to be desired in both its story and style. "The Jerk" is an unsuccessful representation of their combined talent.

Navin Johnson (Martin) is the adopted son of a poor black sharecropper and his family of eight. Traumatized by the news of being adopted, Navin decides to leave the family shack to discover his 'special purpose' in life. Hitchhiking his way down the road to fame and fortune, he pairs up with a fickle but friendly shaggy dog, and lands his first job as a gas station attendant making \$1.10 an hour, part of which he sends home to his 'family'. When a crazed assassin

randomly selects Navin as his next victim, the befuddled Navin frantically moves on.

Navin finds employment in a carnival, first as a weight guesser then as the driver of a kiddies' train ride. He becomes romantically involved with a feisty, foul-mouthed, over-sexed dare-devil motorcyclist, Patty Bernstein (Catlin Adams), but finds true love in the guise of cosmetologist Marie Kimball (Bernadette Peters). Marie loves, but leaves, Navin, only to be enticed back when Navin inadvertently makes a fortune on his 'Opti-Grab' invention, a small hook-like handle that attaches to eyeglasses and prevents them from slipping. Marie and Navin marry, build their own mansion and invest in high-priced, low-income housing. But the road to success takes a detour to skid-row when a class action suit, headed by Carl Reiner (playing himself), is filed against Navin, claiming that the Opti-Grab makes the wearer cross-eyed.

Navin loses his case, his wife and his fortune. But alas, all is not left to despair. Reiner obligingly supplies a happy ending. It is, after all, a comedy; isn't it?

"The Jerk" is a disappointing first for 'wild man' Steve Martin, who co-authored the script. His absurd comic sense comes across as obnoxious idiocy, too perverse and offensive to be considered amusing. Martin doesn't perform in the film; he screams, struts, grins stridently or pouts pathetically in a hectic confusion of activity that demands little acting ability.

Martin is not new to films. He recently made cameo appearances in "Sgt. Pepper's Lonely Hearts Club Band" and "The Muppet Movie," but "The Jerk" is his first starring role and the first outstanding blemish in Martin's phenomenal career as a crazy comic. Though he has never been known for subtle

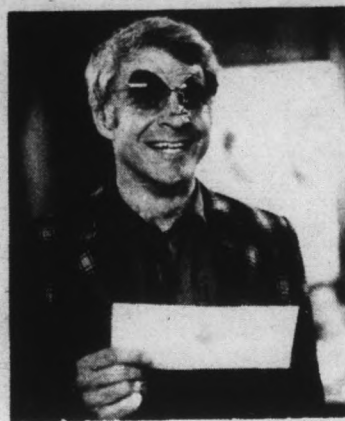
humor, Martin might do well to explore its possibilities. "The Jerk" suffers from an overabundance of absurdities and a lack of original humor.

What is most amusing about "The Jerk" is that it was made at all. Director Carl Reiner, whose recent credits include "Where's Poppa?" and "Oh God," resorts to worn-out gags and visual clichés, (with isolated references to the silent comedies of the Keystone Cops and Stanley Kubrick's "2001, A Space Odyssey"). His detached visual style only further frustrates a problematic screenplay and a cast of poor performances. (Bernadette Peters is particularly offensive with her Shirley Temple hairdo and Betty Boop voice.)

The film's basic premise, a 'rags to riches to rags' story, is interesting, but its potential is

never fully realized. In the hands of a more competent and creative artist like Woody Allen, "The Jerk" may have developed into an enjoyable contemporary comedy, and a sardonic comment on American values, ideals and aspirations. As it is, "The Jerk" doesn't make it as modern farce. It can only be dismissed as contemporary screwball.

Despite its many overwhelming faults, the film does offer some funny moments; but they are few and far between, and not really worth waiting for. It is unfortunate, considering their individual successes, that co-author and star Steve Martin, and director Carl Reiner, could not have come up with a better and more amusing film. "The Jerk" is only mildly entertaining at best. One would have expected more.

BY BERT BERNARDI
ARTS EDITOR

A well deserved thank you must be given to Geraldine Fitzgerald for her recent performance of "Streetsongs," here on campus. Her never-ending supply of energy and charming brand of humor creates an evening of song that celebrates the joy of song itself.

Fitzgerald describes her show as a culmination of "songs that you and I and all of us sing in the street." These are sung at

moments when our spirits need a lift, or when we are so happy that we need an outlet for the overflow. More specifically, these are songs which the performer recalls from her childhood in Ireland, where she lived close by a music hall. Songs such as "Forget-Me-Not Lane" and "Danny Boy" (which Fitzgerald claims is the oldest street song) are performed in an informal, cabaret style.

One of the shows many highlights is Fitzgerald's

recognition of the "La-la-la-la" songs; songs which people substitute the original lyrics with "la-la-la-la." For this, she sang Edith Piaf's "The Poor People of Paris." As Fitzgerald indicated, the title and lyrics seemed unfamiliar, but the tune is quite common.

Fitzgerald pays homage to her native country with a 'code song' often sung when the name Ireland was forbidden to be spoken in public. The character Cathline Hoolahan

represents the country. She soon breaks into an Irish jig — complete with red petticoat!

From the Beatles' "She's Leaving" to the sprightly "My Lilly," Fitzgerald creates an intimacy with the audience; a feat hard to accomplish in the large Merten's Theatre. The finale ends with a joyous sing-along with songs like "When You're Smiling" and "Smile."

Fitzgerald, whose career began as a lass performing in Dublin, is characterized by her

command of both theatre and film. She had worked with Orson Welles' Mercury Theatre and won an Academy Award nomination for her role in "Dark Victory." She is no stranger to this area, having often performed at New Haven's Long Wharf Theatre. Plans for Fitzgerald to star in a new play, "Eve", on Broadway are pending at present.

Again, Thank you Geraldine, for an evening of simple song and sheer entertainment.

"These are songs that
you and I and all of
us sing in the streets."

Streetsongs

Xmas Movies

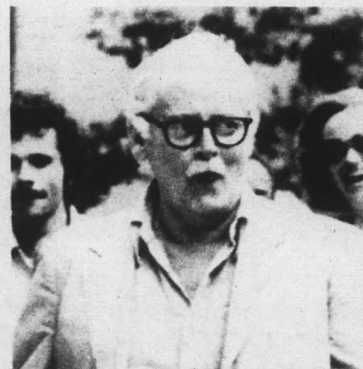
Merry Christmas everyone! Yes, it's that yule tide time of the year when the trees are glowing, the halls are decking and Hollywood releases its big motion picture features.

Many a great movie were released during the holiday season. "Lucky Lady," "The Exorcist," "Nickelodeon," "The Towering Inferno," and

"Superman" are among the movie greats that made their debut during this festive season. This year, the movie capital offers us a fare of films as good, or better, than those mentioned above.

The most awaited film must be Robert Wise's two-hour television show, "Star Trek" (see page 9). The new Steven Spielberg film, "1941" features an all star cast — John Belushi (of "Goin' South"), Dan Ackroyd (of TV's "Saturday Night"), Lorraine Gary (of "Car Wash"), Treat Williams (of "Hair") and many other secondary names like Murray Hamilton, Penny Marshall and Ned Beatty all garnish this film's cast.

Another promising film is Martin Breast's "Going In Style." This film stars George Burns, Art Carney and Lee Strasberg. Its plot depicts these three



aged men attempting a bank robbery. This is Mr. Breast's first assignment as director. Another fairly new director is Mark Lester whose film, "Roller Boogie" opens soon. Among Lester's other credits are "Truck Stop Women!" This new film features the talented Linda Blair in the starring role. Her hero in this disco-influenced feature is roller champion Jim Bray. Miss Blair's screen mother is played by Beverly Garland, remember her?

Other films that will be opening during the Christmas



season are the screen version of Neil Simon's "Chapter Two," starring who else but Marsha Mason, Robert Benton's "Kramer vs. Kramer" with Dustin Hoffman and Meryl Streep, an autobiographical film, "All That Jazz," by Bob Fosse with Ann Reinking and Roy Schieder, and "The Black Hole," a science-fiction by Disney Studios which marks the company's first PG rated film.

Good Luck in finding your holiday entertainment...and have a Merry Christmas.

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Lady Knights potential is there

BY LISA SAHULKA
SPORTS STAFF

Will the real Lady Knights please stand up.

If you have been reading my past articles on basketball you may be wondering where this super-team is that is supposed to be gracing the wood floor of the gym. Under normal circumstances a 2-3 record is nothing to get up and do a song and dance about, and it certainly doesn't merit any individual space in the *Scribe*. But honestly this team has an outrageous amount of talent, and the potential is there.

Granted there are times when this team looks pretty sad, bad passes, easy lay-ups missed, turnovers upon turnovers, but this is the Hyde side of the team. The Jekyll in them makes the team literally awesome at times. Perhaps all that is necessary is to discover the real Basketball Team, or rather for the team to discover themselves.

Jan Ryan, co-captain, feels the vacation will be a way to unify the team. "We're going to get more together in spirit. Everything's going to go right into place. Nerves are our biggest problem right now. We have ability, but lack confidence."

Fran Alongi, also a captain, feels that after Christmas vacation the team will discover who they really are. "I think the vacation will give us time to get our flows going. We've got our flow but it always comes at the end of the game. We always click in the second half."

Alongi in addition predicted the wins coming up on the Women's schedule after Christmas. Mark them off and place your bets, because Alongi has spoken. "We'll take Sacred Heart, Barrington and Trinity College for starters," said the captain, "but Hofstra, Yale JV, and Southern Connecticut should be pretty tough games. We won't get blown away if we don't win."

For some extra baskets, the team took Western Connecticut College, 79-49. Off the bench Fran Alongi had 6, Carol Schultz hit 12, and Elaine Pionkowski, before spraining her ankle, caught 2 from the floor. Of the starters, Kim Meyers connected for 12, Lisa Bruno sunk 9 and Deb DeDio hit 6.

Scholarship ruling made

BY MARK JAFFEE
SPORTS EDITOR

A new scholarship ruling was made this past week by Secretary of Health, Education and Welfare Patricia Roberts Harris, which will give the same proportion of aid to men and women's athletics.

What the guidelines mainly say is that if 40 percent of a school's athletes are women, the school must give 40 percent of its scholarship money to female athletes.

According to the Boston Herald American, unless the schools find new sources of income, the new guidelines could force them to shift from expensive, all-male football programs to provide per capita aid to women athletes.

According to Federal officials who were quoted in the Boston Herald American on December 5, such things as equipment, facilities, coaching publicity and other factors should be "equivalent," meaning money may be spent on them without regard to strict proportions. The guidelines do not require identical benefits, opportunities, or treatment.

"It's terrible. I think someone did not think this through thoroughly," said Boston University Athletic Director John Simpson, who was quoted in the Boston Herald. "It disturbs me because it said that things other than scholarships don't have to be equal. We could decide to play men's basketball on an intersectional basis and women's basketball only in New England, but we won't do it. This is discriminatory. They did not address themselves to the real problem. As I read it, I don't think they are addressing the problem. They're screwing the women's program," he said.

Boston University assistant women's track coach on the other hand said that the ruling is another small, positive step in the right direction. If you have more scholarships, you get the quality athletes and better facilities."

According to Ann Fariss,

director of Arnold College at the University of Bridgeport for physical education and athletics who was quoted in the



Bridgeport Post, expressed dissatisfaction with the new guidelines. She objected to the lack of specific financial quotas, under the new regulations, for the funding of coaches, facilities, and living stipends for female athletes.

Dr. Fariss said she would not make any specific comments until she had received a complete report to be issued by Health, Education, and Welfare on the guidelines.

Women's intramurals

Jingle-Jingle-Jingle, those are supposed to be Christmas bells which mean, that's right, Christmas vacation is coming. So hang on U.B. the first semester will be coming to a glorious conclusion quicker than you can say, "Please Santa, give me an A on all my final Exams."

In these times of "almost" holidays here are some choice activities the Intramurals Program

will tentatively be offering for the Spring Semester. Now we've been all through the logic about how the programs is for women, and how its F-U-N to participate. Remembering all this clip the calendar below and save it. When you come back next semester surprise the whole intramurals staff and show up for what ever interests you. After the staff is carried away the activities will begin.

WOMEN'S INTRAMURALS

Spring Semester: Tentative Calendar of Activities

ACTIVITY	PUBLICITY DATE	STARTS	ENDS
3-3 Basketball	by Wednesday 1/16	Wed. 1/23	Tues. 2/5
Frisbee Demo.	by Wednesday 1/30	Wed. 2/6	Wed. 2/6
Raquetball	by Wednesday 2/6	Mon. 2/11	Fri. 2/22
Swimming Relays	by Wednesday 2/6	Mon. 2/11	Fri. 2/22
Fencing Demo.	WEEK OF FEBRUARY 25 till FEBRUARY 29		
Archery Demo.	by Monday February 18		
Self-Defense Demo.	" "		
Scuba Demo.	" "		
Mixed Volleyball	by Wed. 2/27	Mon. 3/3	Fri. 3/14
Soccer	by Wed. 3/12	Mon. 3/17	Fri. 3/28
Mixed Softball	by Wed. 4/9	Wed. 4/16	Thurs. 4/1
Supersport Tourn.	by Wed. 4/9	Wed. 4/16	Thurs. 4/1

If there are any questions, do not hesitate to call these staff members. They are **never too busy** to answer your questions.

Debbie Harrison x4724
Kim Hale x4445
Adele Angers x3443
Megan Bryant x3382
Brenda Frey x2640

CLASSIFIED

RIDE WANTED—To Florida end of final's week. Will share driving and expenses. Will teach Spanish on the way. Call Mercedes at 335-4739 or 576-4527.

The Scribe Staff wishes the
University community a
very Merry Christmas,
Happy New Year,
and Happy Hanuka

SPORTS



Paul Boeger on the comeback trail

BY JUDI ZIESELMAN
Sports Staff

By now, most people who follow Purple Knight basketball, know that Paul Boeger was redshirted last year. But not many people understand why.

Paul had splay feet, and hammer toes. Those inflections caused his feet to expand too much, and his toes to bend upward. If he had not had major surgery on them, he would be in a wheelchair, rather than on a basketball court now.

Coming off an injury is difficult enough, but starting off an injured season is even harder. In the game against Fairfield, Coach Webster had him in the first five.

Webster started Boeger at center instead of Hurdle, because he was stronger down low, and his size could clog up the middle more. He was also stronger at rebounds. He may not have had the speed or agility of Hurdle, but he was bigger, and could take more of a beating.

Boeger had a lot going through his head as he stepped onto the court for the opener. He knew there were other guys who could replace him if something happened. He thought that was good, that it kept him hustling. He felt that he had to prove himself, because everybody else had an edge on him. They had all played the year before, even if only in limited action. He was starting at center, and he had only played briefly in his freshman year, and not at all his sophomore year. It is understandable that he was nervous.

Boeger assessed his, and the team's performance at that game, by saying that, "We got beat pretty bad. We rushed too many things, we weren't working together, as a team, we missed too many foul shots, and the refs missed too many fouls, but you can't blame it on the refs. They outsized us by at least two inches in every position, and four on the front line. But we were quicker than they were, only we didn't show it."

For the future, the games ahead, with the record at one win, two losses (they beat Central by one point, and lost to Bryant by two points), there are a lot of things for Boeger to work on. The first thing is getting his starting position back. He lost it during his performance against Fairfield, and has since been coming off the bench, as a strong asset, but not a starter.

He came up to me in the cafeteria and said, "If you're still writing that article, don't put in that I'm starting because I'm not." I asked him why, and he said, "I don't know." I asked him if it bothered him, and expected to get a reply like, "Well, I just have to work harder," but all he said was, "Yes."

During our interview, Paul said that he had to work on making the right decisions on the court, knowing what to do with the ball at the right time. He also spoke of learning to control his temper. He said that his lay-ups, his defense, and his team play could use some improvement, so I can imagine that for those reasons he has not started. He also said that he knew that he'd be yanked if he did something wrong.

As for the team itself, Boeger is optimistic, as most players, coaches and fans tend to be at the beginning of a season. "I think we have a good team," he said, "It just needs a little time to grow. I think we have as much, if not more, talent than we had last year, it just needs to be developed."

"Another thing we need," he added, "is more leadership from the guards. They have to realize what kind of a defense the other team has, and know how to control it. We also need more leadership from Carlton. I think it's just that we expect him to be a leader, and he isn't taking control."

"I want the team to go all the way, but we need patience. We need to think together on the court, and we need to be unselfish. We need to work together instead of against each other."

"I think my main problem is that I haven't been concentrating on the court, and missing too many shots."

Boeger may be having trouble now, proving himself, but if he sets his mind to it, he'll get his position back.

If he doesn't get it back, doesn't start, then in the tradition of basketball at Bridgeport, he will come off the bench and give everything he has while he's in the game. It's very important to have depth on the bench, and this year Bridgeport does. Knowing that if you need a rest there is someone who can do as good a job on the court, is a very good feeling. For a starter it means that he can give 100% and not hold back to save his strength. For a sub, it means being able to help out the team and the game, and it also means getting court time. Time to prove that maybe you can be a starter too. If you want to.

KNIGHTS COMEBACK FALLS-SHORT; LOSE 66-64



BY CATHY ROZNOWSKI
Sports Staff

After being down by fifteen points in the second half, it looked like a Bridgeport comeback might pull out a win against Bryant College Saturday. Bryant, however, proved to be too much for the Purple Knights as they lost, 66-64.

Bryant opened the scoring, but Steve Markowski countered for the University of Bridgeport. Markowski and Buddy Bray quickly got the Knights up by four, 8-4, before the Indians reeled off ten unanswered points to make the score Bryant-14, Bridgeport-8. Carlton Hurdle came alive and tried to get the Knights back in the game. He traded buckets with John Mangum and Ernie Dewitt. With nine minutes left to play in the first half, the score stood 20-16, in Bryant's favor. The Purple Knights stayed with Bryant during the rest of the half and were behind by five when they went into the locker room for the half, 33-28.

Bryant opened the second half scoring by quickly tallying ten uncounted points and it looked like the Knights would get blown out of the gym. Hurdle and Paul Boeger came to the aid of the Knights and with 12:10 left on the clock, the score stood 49-40, in BRYANT's favor. Mangum and Dan Mazzulla connected for the Indians, and their lead was increased to 13, 53-40.

Hurdle, Bray and Brian Moriarty pulled Bridgeport to within four. The score stood Bryant 53, Bridgeport 49, with six minutes left in the half.

Within the next two minutes, both Hurdle and Kevin Buckley fouled out and it looked dismal for the Bridgeport Knights. Kevin O'Neill and Markowski pulled together and the Indian lead had been cut to two, 60-58. Mazzulla scored for BRYANT, but his basket was countered by Knight Mike Callahan. With a minute left to play, it looked like Bridgeport might pull out the victory.

Bob Mahon scored for the Indians and they were up by four. O'Neill got fouled and went to the line to shoot. The University of Bridgeport foul line blues struck as he missed both. Steve Markowski grabbed the rebound and scored, getting fouled as he went up. He was on the line shooting one shot which would pull the Knights within one with 20 seconds on the clock. Again the foul shooting troubles were evident as Markowski could not convert the basket. The score stood 64-62, Bryant and Bryant had the ball. Clutch foul shooting by Paul Berlo sealed the Indian victory. He converted 2 of 4 from the line to give Bryant a four point lead with six seconds on the clock. Buddy Bray tallied a basket to close the scoring. The final score stood, the Indians of Bryant College-66, The Purple Knights of the University of Bridgeport-64.

Ernie Dewitt lead the scoring for Bryant with 17 and John Mangum added 16. Carlton Hurdle contributed 24 points to the Knights' losing cause. Bryant's record now stands at 4-0 while Bridgeport dropped to 1-2.

The University of Bridgeport again ran into trouble at the foul line and had problems inside. They missed lay-ups and were not boxing out. They were inconsistent and did not play as a team. They did show they can play tough in tough games. They showed they can battle back in clutch situations. They held their own against the number one team in New England and with some work, they can get the Knight-Train back on the winning track.



... And from the gym

All reserved tickets are now on sale for the Southern-Fairfield basketball game to be held on January 22 at the New Haven Coliseum. Southern Conn. vs. the Purple Knights at 5:45 p.m. followed by the Holy Cross-Fairfield match-up at 8:00 p.m. Tickets are \$4.00 for general admission and \$2.00 with student identification.

Coming back from the mid semester break, the Purple Knights will be opening up a three game home-stand starting on January 19 against American Inter. followed by New Hampshire College on the 20th. On the 22nd, the Knights play at the



Coliseum.

Baseball practice will begin Monday, February 11. Anyone planning on trying out for the team and did not attend the meeting on November 14, must contact Coach Bacon as soon as possible.

The Scribe Sports Page welcomes letters from readers. Letters for publication should include the writer's name, address, and telephone number. Letters should be addressed to the Editor, Sports Section, The Scribe, Student Center, Room 222. If you would like to see anything new or changed please feel free to write.